

A Birthday Party for Mozart



Sunday, January 15, 2006 at 3:00 pm
Francis Winspear Centre for Music

Program



DEPARTMENT OF
MUSIC

*The second of three concerts
honouring the late
Dr Stuart Davis*

Generously co-sponsored by the Wirth Institute
for Austrian and Central European Studies



UNIVERSITY OF ALBERTA

Wirth Institute

FOR AUSTRIAN AND CENTRAL EUROPEAN STUDIES

Wolfgang Amadeus Mozart (1756-1791)

Vienna, 1792

Your host: Herr Doktor Professor David Koch

Program

Overture to "Bastien and Bastienne", K. 50 (1768)

**The University Symphony Orchestra
Michael Massey, conductor**

Sancta Maria, K. 273 (1777)
Misericordias Domini, K. 222 (1775)
Ave Verum Corpus, K. 618 (1791)
Venite Populi, K. 260 (1776)

**The University of Alberta Madrigal Singers
Leonard Ratzlaff, conductor**

Piano Concerto in A Major, K. 414 (1782)
arr for piano and string quartet

- I. Allegro
- II. Andante
- III. Rondeau: Allegretto

**Patricia Tao, piano
Guillaume Tardif and Alycia Au, violins
Aaron Au, viola
Sheila Laughton, cello
Jan Urke, double bass**

Intermission

Fantasy in F Minor, K. 594 (1790)

Adagio - Allegro - Adagio

Marnie Giesbrecht, organist

Eine kleine Nachtmusik K. 525 In G Major (1787)

III. Menuetto (Allegretto)

IV. Rondo (Allegro)

The University of Alberta Academy Strings

Guillaume Tardif, conductor

Marriage of Figaro (1786), Finale of Act II

The University of Alberta Opera Workshop

Alan Ord, Director

Sylvia Shadick-Taylor, Repetiteur

Cast Figaro - Rob Clark

Susanna - Meera Varghese

Count - Jonathan Ayers

Countess - Valerie Andriowski

Marcellina - Kristel Harder

Bartolo - James Gifford

Basilio - Tony Caruso

Antonio - Andrae Marchat

with

The University Symphony Orchestra

Michael Massey, conductor

Texts and Translations

Sancta Maria, K. 273

Sancta Maria, mater Dei,
ego omnia tibi debeo,
sed ab hac hora singulariter
me tuis servitiis devoveo;
te patronam, te sospitatricem, eligo.

Tuus honor et cultus
aeternum mihi cordi fuerit,
quem ego numquam deseram
neque ab aliis mihi subditis
verbo factoque violari patiar.

Sancta Maria tu pia me pedibus
tuis advolutum recipe,
in vita protege,
in mortis discrimine defende.
Amen.

Holy Mary, mother of God,
I owe everything to thee,
but from this hour I devote myself
to thine especial service.
I take thee as my patroness
and protectress.

May thine honor and worship
be engraved on my heart forever;
may I never abandon it
or allow it to be profaned in word
or deed by those placed in my care.

Holy Mary, receive me kindly,
prostrate at thy feet;
protect me in life, and
defend me at the moment of death.
Amen.

Misericordias Domini, K. 222

Misericordias Domini
cantabo in aeternum.

The mercies of the Lord
I shall praise for ever and ever;

Ave Verum Corpus, K. 618

Ave verum Corpus,
natum de Maria Virgine:

Hail, true Body,
born of the Virgin Mary,

Vere passum,
immolatum in cruce pro homine:

Who has truly suffered,
was sacrificed on the cross for
mortals,

Cujus latus perforatum,
unda fluxit sanguine:

Whose side was pierced,
whence flowed water and blood:

Esto nobis praegustatum
in mortis examine.

Be for us a foretaste (of heaven)
during our final examining.

Venite Populi, K. 260

Venite, populi, venite
de longe venite,
et admiramini gentes.
Venite, populi, venite,
an alia natio tam grandis,
quae habet Deos appropinquant
sibi,
sicut Deus noster ad est nobis,
cujus in ara veram praesentiam
contemplamur jugiter per fidem vivam,
an alia natio tam grandis?

O sors cunctis beator,
O sors sola fidelium,
quibus panis fractio
et calicis communio
est in auxilium.

Eja ergo epulemur
in azymis veritatis et sinceritatis,
eja ergo epulemur
et inebriemur vino laetitiae
sempiternae;
an alia natio tam grandis?
Venite, populi, venite.

Come, O peoples, come;
come from afar,
and marvel, O races.
Come, O peoples, come;
is there any nation so great
that it has its gods so near to it
as our God is near to us,
whose true presence on his altar
we continually contemplate through
living faith:
is there any nation so great?

O fate more blessed than all others,
O fate only of the faithful
for whom breaking bread
and sharing the cup
is a help.

Therefore let us feast
on the unleavened bread of truth and
sincerity,
Let us feast, therefore,
and become drunk with the wine of
everlasting joy;
is there any nation so great?
Come, O peoples, come.

University of Alberta Madrigal Singers, 2005-2006
Leonard Ratzlaff, conductor

Soprano

Suzanne Abele
Dawn Bailey
Irene Bosma
Shannon Brink
Trish Dandy
Kimberley Denis
Amy Gartner
Jill Hoogewoonink
Alison Kilgannon
Brynn MacDonald
Constance McLaws
Kripa Nageshwar

Alto

Taryn Boston
Jeanie Casault
Angela Chiang
Tamara Guillaume
Kristel Harder
Bronwen Harvey
Erin Hooper
Natalie Hreczuch
Sara Mills
Laura Pauls
Sima Shamsi
Gillian Scarlett

Tenor

David Archer
Alex Eddington
Ryan Herbold
WeiHsi Hu
Nathan Létourneau
Michael Litchfield
Caleb Nelson

Bass

Jonathan Ayers
Kyle Carter
Rob Clark
Rob Curtis
Bill Fulton
Brendan Lord
Damon MacLeod
Adam Sweet
Mark Tolley
Jordan Van Biert
Anthony Wynne

University of Alberta Academy Strings
Guillaume Tardif, concertmaster

Violin 1

Guillaume Tardif
Maria Barton
Aldo Aguirre Camacho
Sabrina Steed
Grant Sigurdson
Christina Barry

Viola

Leanne Dammann
Jeannette Comeau
Charlene VandenBorn

Cello

Jeff Faragher
Martin Klopers

Violin 2

Alyssa Cheung
Martine denBok
Daniel Gervais
Janet Chung
Carmen Yuen
Amy Kao

Bass

Jonathan Hickie

University Symphony Orchestra
Michael Massey, conductor

Violin I

Alissa Cheung**
Sabrina Steed
Christina Barry
Maria Barton
Janet Chung
Martine denBok
Daniel Gervais
Aldo Aguirre Camacho
Amy Kao
Grant Sigurdson

Violin II

Quinn Grundy*
Carmen Yuen
Rebecca Guigui
Cynthia Johnston
Natalia Perez
Gunilla Eineke

Viola

Jeanette Comeau*
Leanne Dammann
Ken Heise
Robin Leicht
Charlene VandenBorn

Cello

Anthony Bacon*
Martin Kloppers
Jeff Faragher
John Fedor
Kathleen Ludwig
Caitlin Smith

Bass

Mark Radosh*
Jonathan Hickie
Roxanne Nesbitt
Ted Tessier

Flute

Aura Giles*
Adam Ferland

Oboe

Alyssa Miller*
Matt Jaffray

Clarinet

Michelle Davies*
Tammy Kam

Bassoon

Ondrej Golias*
Lisa Hryciw

Horn

Olwyn Supeene*
Jen Reimer

Trumpet

Ryan Frizzell*
Ashley Clelland

Timpani

Ryan Laslop*

*Principal

**Concertmaster

Program Notes

Overture to "Bastien and Bastienne", K 50

Written in 1768 when Mozart was twelve, *Bastien and Bastienne* is based upon the *The Loves of Bastien and Bastienne* (Les amours de Bastien et Bastienne) by Marie-Justine-Benoîte Favart and Harny de Guerville. This in turn was a parody/adaptation of Jean-Jacques Rousseau's operatic intermezzo *The Village Soothsayer* (Le devin du village).

Bastien and Bastienne draws from the ideas of Pastoral innocence both dramatically and musically. It is composed as a one-act singspiel (spoken dialogue between music numbers) and its small casting and short length makes it particularly well suited for modest staging. Of interest is the melody of the Overture which is almost identical to the one Beethoven later used in the "Eroica" Symphony.

SYNOPSIS

Bastienne pines for her sweetheart Bastien who has left for the city. While Bastienne has been tending her sheep, Bastien has been seduced by the shine and glamour of both the city and a wealthy lady. Upon the recommendation of Colas, when Bastien returns, Bastienne plays hard-to-get so cruelly that the distraught and ill-loving Bastien is brought to the brink of suicide. Finally realizing their transcendent love, the two shepherders discard pretence and reaffirm their mutual love for each other.

Mozart's Sacred Music

Mozart wrote a considerable amount of sacred music at various stages in his life, much of it while he was in the service of Archbishop Colloredo in Salzburg. This output included 14 masses, two settings of the Vespers, and settings of the Litanies as well as numerous shorter works, many of which were written to be performed as offertories in the regular liturgy. It is this latter group of works which we are sampling this afternoon.

Sancta Maria, K. 273, was completed in September 1777, shortly before he left Salzburg for a longer visit to Paris. Written in the key of F major, it presents the anonymous prayer to the Virgin Mary fairly simply but with lovely melodic flow. Like all four of the works presented this afternoon, it is accompanied by strings and organ continuo.

Misericordias Domini, K. 222, is an offertory written by Mozart on commission for the Elector Maximilian III while Mozart was in Munich in 1775 for the premiere of one of his lesser known operas **La finta giardiniera**. In contrast with **Sancta Maria**, this is a much more adventurous work both in length and contrapuntal complexity – it almost appears as if Mozart is attempting to display his skill as a writer of counterpoint. It is all the more remarkable a work knowing that he wrote it in considerable haste to meet the deadline for its performance at a Lenten service in the Munich Court Chapel in March of that year.

Mozart wrote one of his most well known and enduring church works, **Ave verum corpus**, K. 618, in June 1791, only half a year before his death. It was written for the choir of a small parish church in Baden, for use in a Eucharistic service. It sets only the first portion of the text, and the setting is remarkable for its simplicity and directness. In commenting on this work the celebrated pianist Artur Schnabel remarked that it was “too simple for children, and too complex for adults”.

The final work in this set, **Venite populi**, K. 260, again dates to Mozart's time in Salzburg in the 1770s. It was written in 1776. It is a highly celebratory work, written for double chorus, and is presented in three short movements: Allegro – Adagio – Allegro. **Venite populi** makes extensive use of antiphonal technique, i.e., the two choirs singing responsively to each other, with much contrast in dynamics and articulation used to colour an obviously evocative text (e.g., “Let us therefore wallow in the pastures of Truth and Sincerity, inebriated by the Wine of Everlasting Joy”) and features a much more adventurous use of chromatic harmony than either **Sancta Maria** or **Misericordias Domini**.

Piano Concerto in A major, K. 414

By late 1782, when the *Piano Concerto in A major, K. 414* was composed, Mozart had settled in Vienna and was trying to make a living as a freelance artist, having left his position under the archbishop Colleredo the previous year. It appears that he worked on three concerti simultaneously, K. 413, 414, and 415, and he arranged all three of them in the present version of piano with string quartet to encourage performances and sales of the music. As a freelance artist, he was also cognizant of the tastes of his public. In December, 1782, he wrote to his father, that they are “a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.”

The Concerto in A major, K. 414 is a lovely work that does not shock its listener, but also does not fall into formulaic predictability. The first movement expresses a graceful and melancholy nonchalance and the first theme material has a sweetness found in many works of the same key by Mozart. The second movement, an Andante in D major, is solemn and almost religious in character. The opening theme is taken from a work of Johann Christian Bach, who died on January 1, 1782, and the inclusion of this theme may well be in homage to him, a composer whom Mozart loved and respected. The third movement, a light-hearted Rondo in 2/4, is a charming contrast to the sweetness and solemnity of the first two movements.

Fantasy in F Minor, K. 594

In the 18th Century, constructors of mechanical instruments were highly regarded. Haydn, Mozart and Beethoven all composed for mechanical clocks or automatic organs. A mechanical apparatus set a roller rotating: via a gear, nails on the roller opened the valves of the pipes to admit wind.

After the death of a famous Austrian field marshal, Laudon, in July 1790, Count Joseph Deym-Müller commissioned Mozart to write the *Fantasy*, K594, for the mechanical clock in his showroom on Himmelpfort Street in Vienna. Here he exhibited an artificially illuminated mausoleum with a life-size wax figure of the general in a glass coffin. The opening and closing sections of the *Fantasy* are soft funeral music, while the lively middle section of the work recalls the fascinating life of the military hero.

There are many laudatory descriptions of Mozart's virtuoso organ playing and he called the organ "the king of all instruments" in a letter to his father (October 18, 1777). The two fantasies in f minor, along with the Andante in F Major written for mechanical clocks are traditionally played on the organ and considered part of the organist's repertoire. Other than continuo organ music for choral and orchestral works, Mozart also composed small works for organ and chamber groups called "Epistle Sonatas" for use in the mass.

***Eine Kleine Nachtmusik*, K. 525**

The *Eine Kleine Nachtmusik*, K. 525, completed August 10, 1787, in Vienna, is the 13th serenade in Mozart's output. The manuscript of the piece, found in 1955, shows that only four of the usual five-movement divertimento remain, a first minuet being apparently torn out of the suite. The light-hearted 'night music' would have been performed at night, around 11pm, probably at the house of one of his Viennese patrons.

Placed in context, the piece speaks to Mozart's versatility in spirits and styles, in a period of intense creativity. At age 31, Mozart saw the successes and intrigues of *The Marriage of Figaro* (1786), and came back to Vienna from a four-week stay in Prague (January, 1787), where his *Figaro* likened him to a popular hero. Leopold Mozart's death (28 May 1787, aged 68) was also marked by the completion of two string quintets in C and G minor, K. 515-6 April-May 1787, and a piano sonata, K. 521. The late K. 526 keyboard-violin sonata (24 Aug. 1787), his penultimate, is often regarded as the finest example of balance in between the two instruments. The premiere of *Don Giovanni* happened in Prague at the end of October 1787. At the time, he was also hosting his student Nepomuk Hummel (1786-88). Mozart's last three symphonies would follow in the summer of 1788 (K. 543, 550, 551).

The Marriage of Figaro

The Marriage of Figaro is based on *Le Mariage de Figaro*, the second of three plays about the same principal characters by Pierre-Augustin Caron de Beaumarchais (1732-99). When King Louis XVI read the manuscript to the play he exclaimed: "This is detestable, it will never be played!" The King apparently felt the very foundations of social structure in society were threatened by the play. The portrait of a group of servants mocking their aristocratic master and making him beg for mercy was something that frightened rulers at a time when the French Revolution was brewing. Beaumarchais' play was in print for six years before it was permitted on the Paris stage in 1784. Mozart's musical setting was premiered in Vienna in 1786.

Beginning at 7:30 pm through Wednesday – Saturday, February 1 - 4, 2006 the University of Alberta Department of Music is presenting a fully staged production of "The Marriage of Figaro" by Mozart at Convocation Hall in the Old Arts Building on the University Campus.

This evening we would like to give you a taste of Mozart's wonderful music from "The Marriage of Figaro", semi-staged. The scene from this magnificent comedy is the finale to the second Act. At this point in the action all the protagonists gradually gather on stage in a mounting crescendo of confusion as the lovers Figaro and Susanna, assisted by the dejected Countess, try to out wit the jealous Count, assisted by Marcellina, Bartolo the doctor, and Basilio the music master. They are fighting over who is going to marry Figaro: will it be his beloved Susanna or the old shrew Marcellina with her legal claim on Figaro. Also, central to the action, the Count is planning a rendezvous with the lovely Susanna as his right as Lord and Master on this, the night of the wedding, a right he gave up when he married Rosina, now the Countess.

As the action for this scene begins, the enraged Count believes that Cherubino, the young, love- struck pageboy, is hiding in an adjoining room, and yells for him to come out. The Countess reluctantly tries to explain that yes, he is in there and perhaps is partially naked to disguise him as a woman, but only as a joke. The Count is disgusted and declares that he will kill him for this outrageous behaviour. Finally, as the door opens, Susanna coyly appears to the great astonishment of the Count and Countess. As the Count rushes into the adjoining room, Susanna assures the Countess that Cherubino is no longer there. Confused, the Count begs the Countess for forgiveness for his jealous suspicions, but questions her, none the less. Finally, with Susanna's help, the situation is at least temporarily resolved. Just then, Figaro enters to tell them that things are ready for the wedding procession to start. However, the Count wants an explanation about a note he has received earlier that day. Figaro denies ever seeing the note saying "My face may lie but I don't" (even though Figaro did write it!). Changing the subject, Figaro, assisted by Susanna and the Countess, pleads for a happy ending, as the Count is wondering what is keeping Marcellina and her legal paper. Just then, Antonio, the inebriated gardener, stumbles in demanding to know who jumped out of the window into the flower bed and in the process accidentally dropped a note as he ran away "like a shot from a cannon." Figaro, trying to protect Cherubino, takes the blame himself. But the Count, smelling a rat, questions Figaro about the note. With the help of Susanna and the Countess, Figaro gains the upper hand again. Finally, Marcellina, Bartolo, and Basilio enter demanding a hearing on Marcellina's legal note. They give testimony to the Count as Figaro, Susanna and the Countess protest in vain. Tempers mount to a boiling crescendo as the Act comes to a boisterous end.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Guillaume Tardif and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

A versatile violinist, **Alycia Au** has been involved in various areas of music throughout the years - chamber, orchestral and solo. Her early involvement in chamber music has significantly impacted and shaped her musical career and interests. At the age of 14, Alycia was the violinist of The Bridge Trio, which took first prize at the CIBC National Music Festival and which later recorded for the CBC. Alycia performs chamber music regularly as a guest artist on the University of Alberta's Music at Convocation Hall series. As an orchestral player, Alycia has been a member of the National Youth Orchestra of Canada on their tours across Canada and Japan, and was concertmaster of the UBC and U of A Symphony Orchestras. Alycia has had the privilege of working with artists such as Midori and Pinchas Zukerman, and has made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra.

Alycia grew up intently watching and listening to her older brother practice the violin. At the age of 3, she began taking lessons in her hometown of Lethbridge, Alberta. Throughout her life, she has received invaluable musical training from Robert Bardston, Lise Boutin, Peter Visentin, Norbert Boehm and Susan Jarvis. She has a Masters of Music Performance degree from the University of Alberta

where she studied with Martin Riseley. Before coming to Edmonton, Alycia graduated as Head of the Class at the University of British Columbia where she studied with Andrew Dawes and received a Bachelor of Music degree.

Currently, Alycia continues to enjoy the variety that music allows – teaching and performing, and freelancing with the Edmonton Symphony Orchestra. When taking time away from music, Alycia loves to spend her time playing sports such as ice hockey, badminton and soccer; and spending time in the outdoors hiking and backpacking.

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist in recitals and with orchestra, as a choral accompanist and chamber musician. Educated at the University of Alberta, the Eastman School of Music, Rochester, NY and the Mozarteum, Salzburg, Austria, Dr Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance, Organ Literature and related subjects. She was national president of the Royal Canadian College of Organists from 2000 to 2002 and was invited to be on the faculty of the 2005 McGill International Organ Academy.

Sheila Laughton grew up in a large musical family in Ontario. After earning degrees in English at Oberlin College and Music at the University of Toronto, Sheila assumed the position of Principal Cellist with the Atlantic Symphony Orchestra. Since 1975, she has played Assistant Principal cello with the Edmonton Symphony Orchestra. Sheila has also worked two summer seasons with the Rome Opera Orchestra. She is a founding member of the Edmonton Chamber Orchestra (ECHO), of which she is Principal Cellist. Sheila and her husband Wei Yew, a graphic designer, have four daughters.

As a conductor, **Michael Massey** has been deeply influenced by his studies in England in 1984 with George Hurst. Since 1977, he has been Music Director of the Edmonton Youth Orchestra programme. Mr Massey appears as guest conductor locally and abroad having worked with the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the Philharmonia Orchestra and the Scottish National Orchestra.

In 2002, for his contribution to the cultural life of the city, Mr Massey was inducted into the Edmonton Cultural Hall of Fame as an Artist–Builder and also received the Queen's Golden Jubilee Medal.

Leonard Ratzlaff is professor of choral music and Chair of the Department of Music at the University of Alberta. He is conductor of the University of Alberta Madrigal Singers and the Richard Eaton Singers, Edmonton's symphonic chorus. He is a frequent clinician and adjudicator, and has guest-conducted numerous Canadian ensembles, including the Edmonton Symphony Orchestra, National Youth Choir, Pro Coro Canada and the Winnipeg Singers. He has conducted premieres of new works by a number of Canadian composers, including Allan Bevan, Malcolm Forsyth, Allan Gilliland, Imant Raminsh, Sidney Robinovitch, James Rolfe and Mark Sirett. He sang in numerous projects in North America and Europe with the late American conductor Robert Shaw. Awards include the Julius Herford Dissertation Prize for his study of the *Te Deum* of Anton Bruckner (Iowa, 1985); Faculty of Arts Undergraduate Teaching Award and induction into Edmonton's Cultural Hall of Fame (2001); the Richard Eaton Award of Distinction for Exemplary Service to Choral Music in Alberta, presented by the Alberta Choral Federation, and the Queen's Jubilee Medal for service to choral music in Canada (2002).

In 2003 he was inducted into the Alberta Order of Excellence, and in 2004 he was named as a Member of the Order of Canada, in recognition of his contributions to choral music in Canada

Patricia Tao joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Dr Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the US for Columbia Artist's Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI and Arktos labels.

Dr Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously, she taught at Western Washington University and the University of Virginia.

Born 1975 in Quebec City, **Guillaume Tardif** holds a Doctor of Musical Arts from the Eastman School of Music, University of Rochester, and a Premier Prix de Violon and Master of Music from the Conservatoire du Québec. He studied violin with Oleh Krysa, Ilya Kaler, Jean Angers, Darren Lowe, Lise Elson, Lorand Fenyves, and Moshe Hammer. He has appeared as soloist with many orchestras, including the Eastman Virtuosi (Lincoln Centre, NYC), the Lima Philharmonic (Peru), the Amadeus Ensemble (CBC, Toronto), the Paraíba Symphony (Brazil), and the Remenyi Chamber Orchestra (Béla-Bartok Hall, Hungary). He has been a leading violinist with various chamber ensembles, such as the Eastman String Ensemble, the Brandon Chamber Players, the

New Brandon Trio, and has performed in recital in major venues and universities across Canada, and for the Canadian Embassies in Peru, Norway, Sweden and Brazil. His performances have been broadcast on TV, radio and the internet on national and international networks. He has arranged and composed many works for solo violin, including cadenzas to concertos by Mozart and Paganini and completed two CD recordings: *From the Library of Joseph Szigeti*, with Janet Scott-Hoyt (upcoming release) and *Virtuoso Encores* with Judith Kehler Siebert (Dell'Arco Publications). He served in 2005 as President of the Alberta String Association.

Guillaume Tardif is Assistant Professor in the Department of Music at the University of Alberta.

Born in Toronto of Estonian parents, **Jan Urke** is Principal Double Bass of the Edmonton Symphony Orchestra. His teachers were Tom Monohan at the University of Toronto and Stuart Knussen at the Banff Centre for the Arts.

He is a veteran of many Canadian orchestras including the Orchestra Symphonique of Quebec, the Hamilton Philharmonic, the National Ballet, the Canadian Opera and the Toronto Symphony. Jan Urke recently performed as concerto soloist with the Edmonton Symphony Orchestra and the Edmonton Chamber Orchestra.

The University of Alberta Academy Strings

Academy Strings, under the direction of Professor Guillaume Tardif, is the principal student string ensemble at the University of Alberta. Academy Strings perform two concerts annually, and comprises the string section for the University Symphony Orchestra. The Academy Strings has performed throughout western Europe, Alberta and BC, and in February 2002 the Academy Strings toured Cuba to great acclaim.

The University of Alberta Madrigal Singers, one of the leading university choirs in Canada, were formed in 1974 by Larry Cook, and have been conducted since 1982 by Leonard Ratzlaff. The choir is composed of undergraduate and graduate music students and students from other faculties. Founded as a small ensemble devoted to the study and performance of madrigal and chanson repertoire of the Renaissance period, the Madrigal Singers currently number over 40 singers and perform repertoire of all periods and styles. The Madrigal Singers have had frequent successes in choral competitions in recent years, with several first prizes in the Mixed Choir category of the Canadian Broadcasting Corporation Competition for Amateur Choirs (1992, 1996, 1998, 2004) as well as in the Robert Schumann International Choral Competition in Zwickau, Germany (1995) and the Cork International Choral Competition in Ireland (1999). The Madrigal Singers have performed at two national conventions of the Association of Canadian Choral Conductors, and have participated in *University Voices*, a festival of Canadian university choirs focusing on contemporary choral repertoire, sponsored and hosted by Soundstreams Canada in Toronto. They collaborate regularly with the Edmonton Symphony, and last season performed Handel *Messiah* with the ESO. They are

frequently recorded for broadcast on the CBC's regional and national networks. The Madrigal Singers have released four CDs: *Musicians Wrestle Everywhere* (1997); *Balulalow: Anthems, Carols and Lullabies for Christmas* (1999), *My Soul, There is a Country* (2001), with the first recording of Gavin Bryars' *On Photography*, and *The Passing of the Year* (2003), which features the premiere recording of British composer Jonathan Dove's new choral cycle by that name. More information as well as a listing of the choir's recordings and repertoire in recent years can be found at the Madrigal Singers website: www.ualberta.ca/~mads.

The University of Alberta Opera Workshop

Under the direction of Dr Alan Ord, participants in the Opera Workshop study and perform scenes, or full-length works from the operatic literature each term. An emphasis is on the development of operatic acting, character development, and proper movement on stage. The productions are performed on stage at Convocation Hall with costumes, properties, lighting, and scenery. The larger productions are done with full orchestra. Works presented by the Opera Workshop include: *The Medium* by Menotti, *A Midsummer Night's Dream* by Britten, and *Gianni Schicchi* by Puccini.

On February 1-4, 2006, the Opera Workshop will present a full-length opera performance of *The Marriage of Figaro* by Mozart, together with the University Symphony Orchestra, directed by Michael Massey.

The University Symphony Orchestra

The University Symphony Orchestra, directed by Professor Michael Massey, is the full University of Alberta student symphony orchestra. Participation is mandatory for string students. The Academy Strings comprise the string section of the USO. The USO performs a wide range of repertoire, from the classical period to modern composers. The Symphony Orchestra gives three concerts in the University's Convocation Hall each year, and often participates in choral concerts and operatic presentations. In February 2003, the USO collaborated with the Opera program to produce *The Magic Flute* by Mozart and in January, 2005 performed *Gianni Schicchi* by Puccini and Menotti's *Old Maid and the Thief*. The USO has performed four times in Edmonton's concert hall, the Francis Winspear Centre for Music, each time enjoying a full house.

Dr Stuart Davis

Dr Stuart Davis, named Edmonton's 2003 Philanthropist of the Year, is an alumnus of the University of Alberta having obtained his BSc and MSc in chemistry before heading off to McGill to complete his PhD. He soon returned to the University of Alberta's Chemistry Department where he spent 40 years teaching future scientists and pursuing his research on the physical properties of clay.

In recent years Stuart Davis could often be spotted pedaling his bicycle across campus or downtown to the Winspear. One day in the spring of 2000, he dropped into the Winspear Centre for Music to offer to donate the necessary funds for the building of the Davis Concert Organ. In my RCCO president's message for "The American Organist" journal that fall, I called it "Miracle on 97th St." The organ selection and purchase committee had been meeting since 1993 to plan for an organ in the new Winspear Centre for Music, but three years after the hall was inaugurated, we were still at a stand still for lack of funds. Dr Davis had no idea when he offered to donate funds for the organ that all the plans were ready to go. The Letourneau Organ firm began building the organ immediately. On September 11, 2001, the facade of the organ was unveiled and one year later we began celebrating the Davis Concert Organ with its music!

We are so glad that we could thrill to the wonders of the Davis Concert Organ together with Dr Davis for the last three years. We miss him greatly! The organ is dedicated to the memory of Stuart Davis' wife Winona Davis. We will remember and celebrate Winona and Stuart Davis this afternoon, in the final concert of our three series in February and every time we have the privilege and opportunity to play the magnificent Davis Concert Organ!

Submitted by
Marnie Giesbrecht

Final Concert in Honour of the late Dr Stuart Davis Francis Winspear Centre for Music

Sunday 12 February, 8:00 pm

Music at Convocation Hall I

Francis Winspear Centre for Music

Marnie Giesbrecht, Joachim Segger

Solo and Duo Majoya

From Darkness to Light

Piano Sonata in B Minor: Franz Liszt

Fantasia on the chorale "Ad nos, ad salutarem undam", for organ: Franz Liszt

O Sacred Head: Charles Stolte

In the Light for Organ and Piano: Carson Cooman

Admission: \$15/stud/sen, \$20/adult

For more information, please call 492-0601

Piping Hot Sundays @ 3
Winspear Centre for Music

Sunday,
February 19
at 3:00 pm

Fancy French Fingers
Maurice Clerc, organist
Dijon Cathedral, France

Sunday,
March 12
at 3:00 pm

Pulling Out all the Stops
John Longhurst, organist
Mormon Tabernacle, USA

Tickets: Winspear Box Office 428-1414, TIX on the Square 420-1727
For more information, please call 429-1655, www.rcco.edmonton.ab.ca



FACULTY OF
ARTS
— ◆ —
UNIVERSITY OF
ALBERTA



Upcoming Events

January

16 Monday, 12:00 pm

Music at Noon, Convocation Hall

Student Recital Series

Featuring students from the

Department of Music

Free admission

16 Monday, 8:00 pm

New Music Concert

New Works for String Quartet

by U of A Student Composers

in Music 560/660/760

Studio 27, Fine Arts Building

Free admission

For information call 492-0585/492-9165

20 Friday, 8:00 pm

Music at Convocation Hall I

Eleni Pappa, piano

Konstantina Pappa, violin

Nocturne for Violin and Piano: John Cage

Theme and Variations for Violin and

Piano: Olivier Messiaen

Road Movies for Violin and Piano:

John Adams

Each life converges to some center:

Keith Hamel

Fratres: Arvo Pärt

Sonata No 1: Alfred Schnittke

Admission: \$15/stud/sen, \$20/adult

30 Monday, 12:00 pm

Noon Hour Organ Recital

A variety of organ repertoire played

by students, faculty and guests

of the University of Alberta

Department of Music

Free admission

February

1-4 Wednesday-Saturday, **7:30 pm**

Opera Workshop

Alan Ord, Director

Full-length opera performance of

The Marriage of Figaro: Mozart

Admission: \$15/stud/sen, \$20/adult

5 Sunday, 3:00 pm

Music at Convocation Hall II

William Street, saxophone

Roger Admiral, piano

Trevor Brandenburg, percussion

Rigirio (2000) : Stefano Gervasoni

Adagio Dialettico (2000): Brice

Pauset

durch (2004): Mark Andre

the noise of carpet (2005)

(Premiere): Scott Godin

Admission: \$15/stud/sen, \$20/adult

6 Monday, 12:00 pm

Music at Noon, Convocation Hall

Student Recital Series

Featuring students from

the Department of Music

Free admission

9 Thursday, 3:30 pm

Piano Masterclass

Visiting Artist **Kyoko Hashimoto**

Studio 27, Fine Arts Building

Free admission

10 Friday, 8:00 pm

Visiting Artist Recital

Kyoko Hashimoto, piano

Admission: \$15/stud/sen, \$20/adult

12 Sunday, 3:00 pm

The University of Alberta

Symphonic Wind Ensemble

William Street, Director

Admission: \$10/stud/sen, \$15/adult

Unless otherwise indicated - Convocation Hall, Arts Building

Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

